



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



COMPOSITE TILE PICTURE FROM THE CHASE THEATRE IN WASHINGTON, D. C.

## AMERICAN POTTERY A RECENT DEVELOPMENT OF FAIENCE IN THE MIDDLE WEST

BY ERNEST BRUCE HASWELL

*Photographs by Courtesy of Rookwood Pottery Co.*

THE culture of a people may be estimated in ratio to its appreciation of the applied arts. The attitude of many Americans toward the arts is still in that stage of development where like the negro who first saw the cornet "they would like to blow the thing straight out." By the term American people I include not only that class whose artistic ideals are as photographic as its musical ideals are phonographic, but the so-called cultured class whose recent arts and crafts craze drove the individual faddists to the perpetration of such uncraftermanlike monstrosities.

Again there is a large conservative class and these are they who have always found pleasure in the contemplation of the beautiful rather than crying from the housetops the propaganda or the creed of some new art cult. Because of this we have been gradually developing skilled designers and communities of craft workers. The consequence is that decorative art and more especially that which has to do with interior decoration is, in America, slowly growing away from the claw-footed Morris chair stage. Tapestries, wall-papers, stencils and all the adjuncts of the "House Beautiful" are not the crudities that they once were. The name Rookwood is spoken with reverence by faddist and conservative alike. The steady growth of this pottery from an institution for the

employment of the idle rich to its present enviable position in the world of Ceramics is due to the ideals of its founder, Mrs. Maria Longworth Storer, the similar ideals and skilful management of Mr. William Watts Taylor and later of Mr. Gest. It was Mrs. Storer's father who made the remark that it was for the employment of the idle rich, and I am forced to admit that in the beginning the idea moved forward along lines similar to some of the fads so recently condemned, for it was the custom among the society ladies of the period to do pieces of pottery and take them to Rookwood for their "baptism of fire."

But matters did not rest here, for the difficulties that beset the amateur and the broader vision of the founder carried Rookwood beyond the formative stages when it might have been called a fad. Later developments have proven that Mrs. Storer was certainly not herself a faddist.

On one of Cincinnati's hills overlooking the city, the river and the Kentucky Highlands, the present home of Rookwood stands. The low-rambling buildings are expressive of the beauty that is created within; the creators themselves are craftsmen with an art education, which means craftsmanship plus. The list of Exposition Awards will show more than a dozen grand prizes and gold medals to their credit. And though the ware is to be seen in no



FOUNTAIN IN THE CUT-FLOWER DEPARTMENT OF THE NEW LORD AND TAYLOR STORE IN NEW YORK

less than a score of museums over the world; decorator and potter continue to work toward greater artistic and technical excellence.

Of late years this institution has turned its attention to the decoration of the interior and exterior walls themselves; panels, figures and fountains are brought safely through the hazard of the furnace. Not since Della Robbia have glazes been applied to such beautifully modeled surfaces. Most certainly such glazes have never before been applied to any surface; mat glazes admitting a slight penetration of light, with no glassy reflections, as plastic as the clay modeled surfaces they cover—graceful, expressive and beautiful.

The art of making opaque glazes has been found and lost and found again. The Egyptians and Assyrians knew the secret, the Saracens in the twelfth century practised it. Della Robbia brought to a high state of perfection the application of colored glazes to his own sculpture; Pallisay tore up his cottage floor, after having burned his furniture to feed his furnace. Since

his success the art has remained. Mr. Stanley Burt, with the formulas that are the common property of all potters, has improved and developed new formulas until Rookwood glazes are the envy and despair of all craftsmen. No reds, greens, blues or yellows exceed his in intensity and richness of shade.

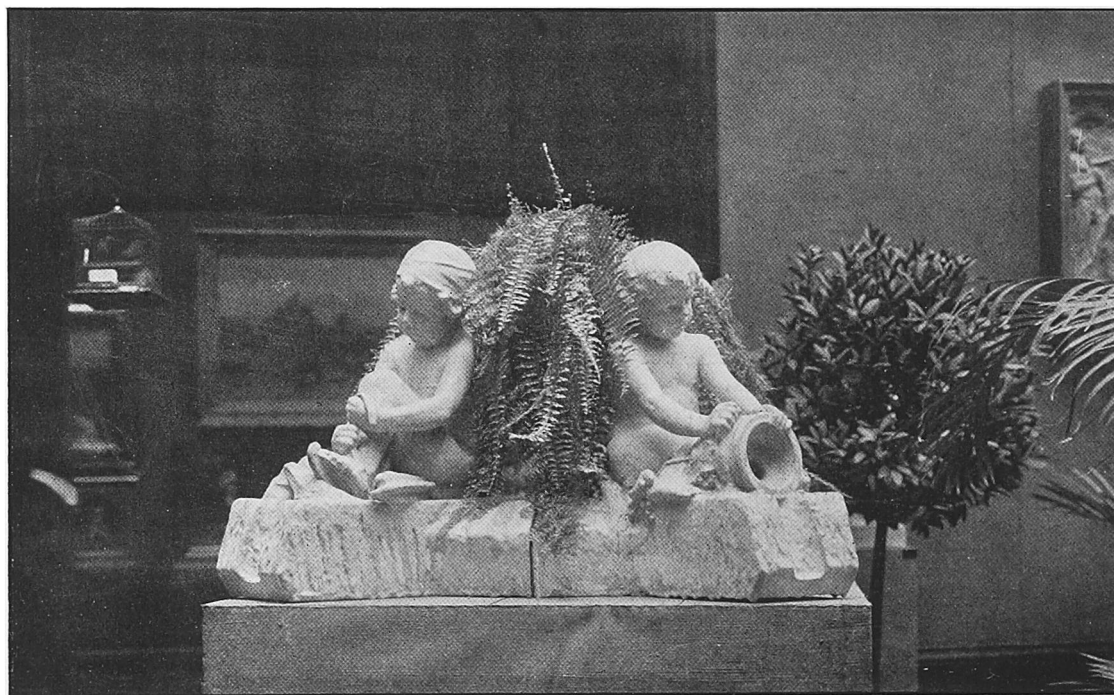
Clement J. Barnhorn, whose work, so suggestive of Della Robbia, has added new luster to the name of Rookwood, is a sculptor of international reputation. John Dee Wareham, as head of the decorators, has designed all the large panels and lunettes, while W. P. McDonald has contributed much to the craftsmanship of the Faience. Whatever artistic and mechanical excellence be characteristic of the Faience is due to these men. To study them it is best to turn to their work in rathskeller, foyer and lobby of hotels and theaters in our larger cities or some of the more recent

fountains that have been done to beautify that home of commercialism, the American department store. And this last is a significant fact, for business is



"BOY AND DOLPHIN"

FOUNTAIN IN THE TEA-ROOM OF THE PRINCE GEORGE HOTEL, NEW YORK



DETAILS OF THE UPPER PART OF A FOUNTAIN, BY THE ROOKWOOD COMPANY TO BE USED IN THE BAER, KAUFMAN STORE IN PITTSBURGH, PA.

ARCHITECTS, STARRETT AND VAN BLECK OF NEW YORK; C. J. BARNHORN, SCULPTOR. THIS GROUP SUGGESTS ALSO A GARDEN SETTING IN WHICH IT WOULD BE APPROPRIATELY PLACED.

business, and no demand is supplied unless it is a real one. The fact that a large class of Americans demand beauty of a high order in the shops where they buy the necessities and not a few of the luxuries of life, is, I say, a significant one and means much in the development of culture without the quotation marks.

The man whose work has supplied the beauty of sculptured form to the Faience is Clement J. Barnhorn. In this phase of his work he is best represented by the Lord and Taylor Fountain in New York and the Kaufman - Baur in Pittsburgh, while the "Dolphin and Boy" in the Prince George Hotel in New York still remains one of the best examples of the exuberance of childhood, decoratively conceived.

The Seelbach Rathskeller in Louisville is the first product of John Dee Wareham's art, a conventional treatment of castles and other medieval motifs, eighteen panels in all. Later came the decorating of the Fort Pitt Hotel in Pittsburgh and the designing not only of the wall panels but the furniture and dishes as well.

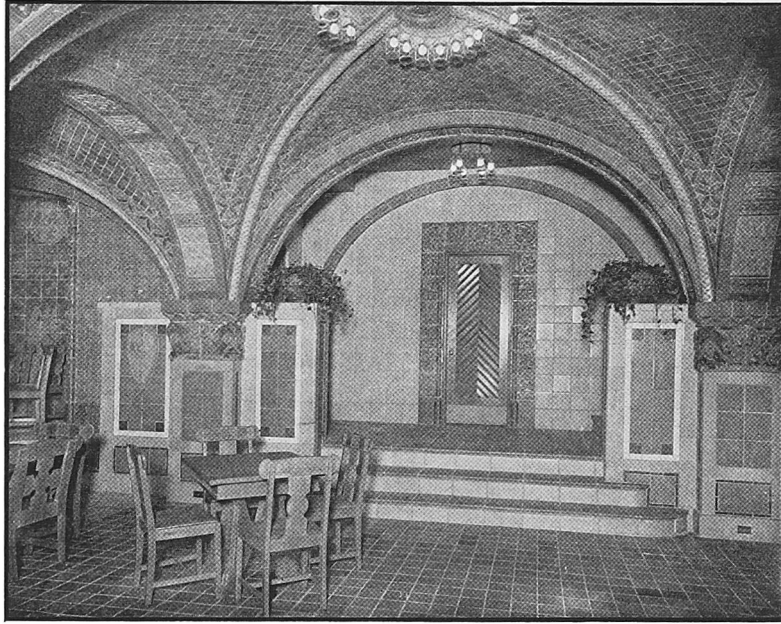
While low glaze-covered relief is used in most of

the interiors this is not true of the Chase Theater in Washington where seven large terra cotta murals ranging in subject from Tragedy to Buffoonery are executed on a plain tiled surface with only a raised line to hold the color. Mr. Wareham's use of the

glazes is individual. The colors with their fascinating uncertainty have led many into accidental pictorial effects, with a not very unsatisfactory result. But back of the decorator is the chemist and endless experiment. And this brings us to a heresy that found expression in a previous paragraph. It concerns that ideal of all architects, Della Robbia glazes. Della Robbia the sculptor is unquestioned, but as a

maker of glazes he was hardly so successful.

Given the range of color, the mechanical perfection and certainty that is characteristic of Rookwood, it is hardly conceivable to what greater heights in the realm of beauty he might have attained. I say it sounds like heresy, but it is ever so with recently realized truths, and those who know will tell you that such is the gift that America owes to Rookwood.



THE NORSE ROOM: FORT PITT HOTEL, PITTSBURGH, PENNSYLVANIA

## KUSTARNY

BY N. TOURNEUR

**F**EW people outside Russia seem to know about Kustarny. Yet it is one of the wonders of that great conglomeration of races—all of whose languages no one person can speak, for they exceed one hundred different tongues.

The Russian peasants, snowed up as they sometimes are for seven months in the year, far from towns, seek a diversion, and in seeking it they have throughout the centuries built up a wonderful crafts art all their own. It is Kustarny. That is, peasant handicrafts, or, better, arts-and-crafts.

Some five hundred years and more ago, when the history of Russia had yet to be written, Kustarny found a humble beginning among humble folk. It may be said to have come into being through force of circumstances—the necessity of the Russian peasantry to find something to do during their long dreary winter. To-day, they produce some of the most exquisitely beautiful things to be seen in the

two hemispheres. Kustarny is very comprehensive. It ranges from toy making and weaving to furniture and leather work—from artistic studies in castiron to most delicate and surprising work in jewelry and precious stones. And the Kustari, or peasant arts and crafts workers, turn out their wares as often as not in no enviable circumstances.

Picture a small room with one little window, through which the dim daylight of winter struggles with an effort; sometimes in mid-winter there are only four hours of daylight. When the darkness draws on, the room is lighted by means of a small oil lamp, or, if the family is very poor, and most of them are, by a torch of pine wood dipped in oil. Aided by the fitful flicker, the occupants create these artistic masterpieces, which call forth the enthusiastic admiration of buyers and connoisseurs.

Jewelry and bronze, enamel, horn work, and carving, embroidery and lace form some of the